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### INDEX

Articles	Page
South Pacific Summer Say It Ain't So People To People, Square Dance Style National Square Dance Convention Armstrongs Going To Europe Mrs Aquino's Visit to U.S.A. Letter From Tony Saletan Year End Camp I.F.M.C. Meeting	Page 2 11 13 17 25 27 28 3
Figure It Out  Square Dance - Ladies Stay Home  Contra Dance - Dyster River  Folk Dance - Cshebogar  Folk Song - Jack Was Every Inch A Sailor  Painless Folklore  Square Dance Weekend  Food For A Winter Day	36 42 43 44 46 49 50

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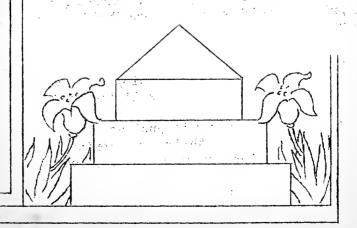
#### SPECIAL ANNOUNCEMENT

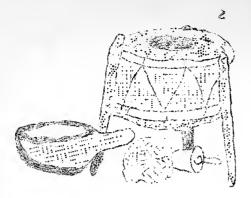
The 1961 Inter-collegiate Folk Festival will be held on Saturday, March 18, 1961, at the University of New Hampshire in Jurham under the sponsorship of the Durham Reelers. Further information from Miss Ann Milligan, Smith Hall, U.N.H. Durham, N.H.

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1891—1981 UNI GTEA UTBEUL







ROUTH

## PACIFIC

by HUGH THURSTON

#### SUMMER

I spent the first half of last summer visiting New Zealand, viaFigi and the Society Islands. Ralph has asked for an article, so, writing for the first time as a tourist rather than as a serious student and very much envying the literary abilities of people like Dr. Schultz, who really can write, I begin my tale.

There are two sorts of dancing in New Zealand: Maori and Scottish. Rather odd, perhaps, in a country which prides itself on being more English than England but certainly I found no English dancing there and nor had several English people whom I met in the Scottish groups. Though Square dancing flourishes in Australia, so much so that they have developed a brand of their own, in New Zealand there is as little as in Scotland.

Much of the dancing is just as one would find it in Scotland: they have their Caledonian clubs, their Royal Scottish Country Dance Society branches, their summer schools and week-endicourses. But there are also one or two unexpected things: a small village call-

ed Motueke, little more than a couple of sheep farms, miles from anywhere, with a dance group of the size one expects in a town of about 100,000 population, for example. Or a group in which one of the best dancers is a Maori. Or a full-fledged Scottish ballet - plot by Shakespeare, with the Montagues and the Capulets transformed into the Campbells and the MacDonalds, and the choreography put together from various Scottish country and highland dances, the highlight being the "street fight" scene, modified from the sixteensome reel. The New Zealanders have in the past few years de vised some Scottish dances of their own; one, called "Lincoln Assembly" by Janet MacDonald of Christchurch, is most attractive. (It has nothing to do with automobile manufacture: the title refers to an assembly at Lincoln College.)

Colored by Adams All Colored

Maori dancing is fascinating. It has no resemblance to our social dancing: there is no such thing as a "partner", for instance; and perhaps the best description of some of it would be "rhythmic games". The Maori's are an extraordinarily rhythmic race. This shows up in their style of movement (even when walking) in their language, and, above all, in their singing. Their really old songs were almost pure rhythm, having ·little more melody than an intoned prayer in a high church service. After contact with the pink race (it must have been someone color-blind who called us the white race), they took up with enthusiasm some of our Victorian tunes, singing them in their own style and to words of their own, with improvised harmony, and with a powerful staccato rhythmic bass by the men. So not only can one hear a Maori choir sing a song called "Te pataka", which turns out to be "I'll Lock My Heart And Throw Away the Key", but in some of the apparently most typical Maori songs one can detect snatches of "Little Brown Jug" and "Rolling Home".

The women have many action-songs: they simply illustrate the words of the song in rather an abstract fashion with certain stylized hand and arm movements, arranged and practiced beforehand so that all do the same movements at the same time. Closely allied to

these are the poi-dances. A poi is a small ball of bull-rush fibre on a few inches of string. The women twirl these around, very fast, bouncing them off their arms or bodies on the back of the hand or (if they are useing only one) the palm of the other hand. This is most impressive; the music is usual ly fairly fast, all the women are in unbelievably accurate rhythm, and some very trivky thythms are set up. More graceful and probably more difficult, is the long poi, in which the string is a couple of feet long. The movements are slow, but often very intricate. One particularly fascinating one consists of the following movements, as nearly as I could follow:



1. The right hand poi is swung horizontally clock wise until it hits the body and reverses.

2. It swings anticlockwise, but the right hand is raised so that it does not hit the body but swings clear above the head.

3. It turns a complete circle above the head.

4-5-6. The right hand is lowered so that 4 is the same as 1 but reversed. Then 5-6 follow like 2-3. When she right hand poi reaches stage 3, the left hand poi starts at stage 1, so that all the while one poi is going up while the other is going down.

Another impressive movement is to take both pois in one hand and swing them in vortical circles in opposite directions. A skilled performer can then take a third poi in the free hand. I heard that in the old days only proncesses were supposed to use the long poi but I wasn't able to confirm this. Another women's rhythmic game is the stick-game, already described in previous issues of NORTHERN JUNKET.

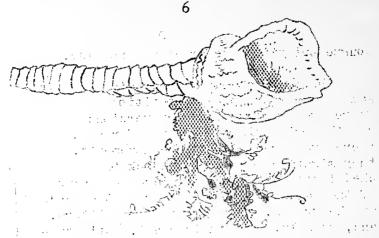
The men have, of course, the famous haka; and although it is as vigorous as befits a war-dance it is a controlled vigor. Rhythm, not mere muscle, is what makes it so impressive - aided by the flexibility of the Maori face - a Maori seems to be able to put his

tongue out twice as far as anyone else.

The men also have a rhythmic game in the form of a competition. There are lots of different versions but the principle is the same for all there are three permissible movements: they might be perhaps (1) knock the clenched fists together, (2) place the palms of the hands together, (3) cross the hands at the wrists. There are two competitors, and, usually, a rhythmic chant. Let's suppose you and I are players, and I am "in first". We (or perhaps the bystanders) set the chant going, and we start making the movements in time with the music, one on each beat, in any order we choose. My aim is to make the same movement as you; and as soon as we make the same movement at the same time, I have won, and you score the number of movements made up to that time. Then it is your turn "in", and so on. There was a very exciting competition between two Maori law students at Otago University, done without a chant, in which they shouted louder and loud er and skipped and leapt around the room as the game progressed: until anyone listening would have thought they were having a rhythmic brawl.

The Maori costume is very like that of our (i.e. B.C's. Washington's and Alaska's) Indians, except that it is made of "native flax" (i.e. phormium) fibre instead of shredded cedar-bark. In olden times it consisted of a skirt only, with a dog-hair or kiur-feather cloak for cold weather. Nowadays, of course, the women wear also a bodice (if that is the right word perhaps some female reader will correct me if I'm wrong) in the same style. A few of the older women still wear the female chin tatoo, but the all-over tatoo of the men has completely died out.

The Maoris seem to have lost the use of their old musical instruments, which are to be found only in museums and sound, so I'm told, terrible. Most of their



singing is unaccompanied, though they will occasionally use a piano or a guitar.

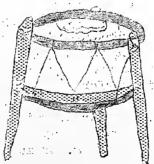
The dances of Fiji are surprisingly like those of the Maori's, when one considers that the Fijians are of an entirely different race - black complexion. black fuzzy hair, negroid faces, instead of the brown skins, black but straight hair, and more European faces of the Maoris and other Polynesians. They don't - have the sticks and the pois, and the girls sit down to the action songs, and the men's war-dances are solos or duets rather than a display en masse, but the general type and atmosphere are very similar.

And now for Tahiti - paradise of the Pacific etc. etc. etc. About a third of what you've probably been reading about in "Holiday" is true, but unfortunately that doesn't include anything written there about the dances. The Society islanders are, of course, Polynesians, like the Maori's, and look very like them, but their general culture and behavior and economy is quite different. Mainly, I suppose, because they live in a tropical climate. A Tahitian can live with very little effort. Bread-fruit, taro, coconuts, yams, sweet-potatoes and bahanas seem to grow about by themselves, and fish are so plentiful that though fishing (which is done with nets or with spears, not with rod and line) is work, it is not hard work. The Tahitians have been much less affected by European ways than the The state of the first term of the state of

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Maoris have: for instance, a Maori will no more his (or her) native costume on every day occasions than one of our American Indians will; whereas in Pa-peete, the only town of any size in Tahiti or indeed on any of the Society Islands, most of the women wear the pareu; which is a piece of brightly patterned cloth wrapped around the waist to form a short skirt, plus - a modern innovation - an extra garment like the top part of a "Bikini" bathing costume made of the same material. Outside the town some of the men and nearly all the women wear the pareu (sometimes without the extra garment). Most of the hotels and restaurants will include some native food in the menu - principally raw fish, which is quite delicious, especially if you don't inquire what it is until after you have eaten it. Another delicacy is suckling-pig, which tastes as you would expect: like pork, but tenderer and of a more delicate flavour.

For dances, the Tahitians put on the old ceremonial dress. This is made almost entirely of raffia. The men wear a short skirt, a cape over their shoulders coming down to about waist level, and head-dress. In each hand they carry a kind of whish of raffia which serves, like the Morriss dancer's handkerchief, to show up their arm movements. Occasionally a few flowers or sea shells decorate the costume. The raffia is usually undyed, but some villages dye it bright yellow. The music is entirely percussion - drums and wooden gongs - fast, furious and staccato, beautifully controlled, but a very straightforward rhythm with nothing of the tremendous rhythmic subtlities of African



drumming. The basic step is performed as follows: the dancer crouches a little with knees projected forward through his raffia skirt, and waggles his knees in and out, very fast, in time with the music. There are also running, hopping, and quick little kick ing steps, all fast and usually staccato. There are fast hand movements, and, because the men usually dance en masse, and because of the drums, the whole affair is rather like army drill - arms drill without rifles. One of the arm movements is so like a salute as to add to the effect.

The women have much less variety, and their dancing consists almost entirely of their basic step which is a waggle of the .... well, to be frank, of the buttocks from side to side. This sounds simple enough, but then so would a description of the pigeonwing (waggle the toes from side to side) or of high-cutting (beat one foot twice against the other leg). It all de pends on how it is done, and the Tahitian waggle goes twice as far and three times as fast as one would think possible. It sounds rather crude, perhaps even a little obscene; what saves it from this and turns it into a piece of artistry (admittedly primitive artistry) is the raffia skirt. The women's skirt is longer than the men's, almost reaching the ground, but the main difference is in the girdle. The fibres which make up the women's skirt hang down from a wide belt which is slung low round the waist, in much the same position as a cow-boy's gun belt. It is usually six inches or so deep, beautifully woven or plaited, and decorated with flowers or sea shells, which are always beautifully matched and arranged to form rosettes and other symetrical patterns. (Many brightly-coloured and fascinatingly-shaped shells can be found in the coral reef). The costume is completed with a necklace of tropical flowers and perhaps some flowers in the hair. (For public performances, like those in Papeete during the 14th of July celebrations, most teams add an extra garment, of course, which may be made of raffia to match the skirt, or may be the garment from the dancer's everyday clothing, or may even be the sort of

garment from which the sensitive male averts his eyes when passing certain shop windows).

There seem to be four main dan-

ces in the Society Islands: aparino, himene, otea, and paue. I didn't get to know absolutely for certain which was which, partly because I don't speak Tahitian, and some of the dancers are even less fluent in French than I am, but mostly because everyone I asked was so helpful that they answered my questions whether they knew the answers or not. And the dancers tended to think that to know the name of a dance was slightly eccentric; rather as though one were to go up to a modern ball-room dancer and start inquiring about the history of the waltz. So please bear in mind that the following might not be completely accurate.

The himene is a dance of greeting. There is not much movement, and the dancers chant the lines of one of their village legends, in time with the drumming.

The aparino is the one which reminded me of army drill. It is mostly danced by men, perhaps about 30 to 40 at once, drawn up in a solid square. It is a mass dance rather than a formation dance: the men do move in certain steps but it is the square as a whole that moves. There is nothing like a reel of three or grand chain, and the dancers do not touch each other as they would have to do to form circles or stars. Sometimes women dance the aparino, but I never saw men and women together in it.

The otea is danced by two dancers at a time. The dancers squat in a circle. A man and a woman get up, and the rest start to chant, sometimes also clapping, in rhythm with the drums. After a bit, one, or both is replaced by another dancer, and so it goes on.

The paue is danced by everyone. A circle of couples is formed, each dancer facing a partner, the men



facing out and the women in. They start with the basic step, and then move on a few paces clockwise, the women walking but keeping up the waggle, and the men with sharp kicking, running steps. Then more basic steps, and so on. The dancers usually like to invite the audience into this one.

The dances are mostly done by torchlight, and for the paue, the torch bearers and the band gather into the center of the circle. When one of the Matson liners called, the tourist bureau arranged a daylight display for the benefit of photographers, and though it lost some of the impressiveness given by the torchlight, I could see more closely what was going on.

I have been looking up descriptions of the Polyne sians by early travellers and by anthropologists, and I find that there have been volumes written about their agriculture, carving, religion, etc. but no more than the briefest mention of their music and dancing, and not one single description of a dance other than the Maori stick game (which is described in the New Zealand Girl-Guides song book as well as in Northern Junket), So, if anyone has six months or a year to spare, a good deal of patience, a tape recorder, a movie camera, and a reasonable amount of physical dexterity, here is a chance for some really worthwhile research.



# SAY IT

## AIN'T SC

by STANLEY MCINTOSH



Please say it ain't so - But is square dancing in New England deteriorating to a dangerously low state? Each summer we pop up to your neck of the woods to study the dances of the area visited. Each year less and less square dancing. The young folk don't "dig" it, and the elder folk (parents) do not seem tocare. In many of the dance centers, the tendency and emphasis seems to be the "western" influence.....Is this good for New England?

. Now, I notice three things. Many of the Inns. offer square dancing as a means of entertaining guests but hardly a local movement. This is good. Many of the local public dances are rowdyish and somewhat seclusive in that the "nice" people do not attend them. This is bad - both for square dancing and New England. (W. Arlington, Vermont, and the Fitzwilliam area of N.H. notable exceptions).

The native leaders seem inclined to 'advancement' and are accepting styles foreign to the New England tradition. This I would consider bad. You are discarding a folk heritage - developing a pseudo-sophistication and creating a necessity for "higher education" rather than just fun for dancing.

In the days of Herb Greggerson (Texas) there were only a handful of "Traveling Callers" - today

stars seem like the Milky Way. This may be good but it is a hardship to the good local caller who is doing his best. This local caller should be encouraged rather than be set aside for a "Name" with 'innovations' different in name only to similar old-time figures. The New Englander should know better and recognize adulteration.

New England should be proud of its dance heritage and not be so willing to supplant it with a foreign adaptation. Fortunately, some leaders are working with children and doing a simple native-type dance. But these are far too few. More Youth projects could be sponsored by Civic Groups - such as the Men's Club in Melvin Village, N.H. Thus, vacant halls would see like again and many a wandering juvenile taught a more useful purpose. Perhaps the Folk and Craft groups in New England have thought of this - wish they would do more for a native New England custom. Widespread good local participation rather than a "large" festival is necess ary.

I do not mean the "Ten Weeks Course" system here. In the self-written glowing accounts of Club Systems and Classes, is not more being lost than gained? Ild Masters, such as Ed Larkin are gone - could not a memory of these be a lesson - to dance for fun and simplicity, rather than a higher education. When learning is applied to fun something must give. Thus, fun seeks its pleasure elsewhere. Could not present-day leaders be just real folk again, instead of contemporary show-offs and bring real square dancing back to New England?

As mentioned before - "please say it 'ain't so" - and prove it.





# PEOPLE TO PEOPLE SQUARE DANCE STYLE

What would you do if someone asked you, on Monday to call a square dance on Saturday for seventy-five Swedish men? Tell them you're busy?

We had such a request recently. We scheduled the dance early, before a special "late-date" dance, and got busy asking for extra women, who needed only to be able to walk! Our square dance friends helpfully brought relatives and neighbors, and we were in business! What a wonderful opportunity to show American friendliness, dancing with our Swedish guests; to show that music, laughter, dancing, know no language barrier.

You ask, "How do you call a square dance for people who do not speak English?" It is not too difficult. We have, fortunately, had a little practice, for six years, calling square dancing for foreign men training here with the Census Bureau. It is not too different from calling for novice Americans, but requires more patience.

Simply knowing how to call square dances is not enough. This is a special field. The leader must have a repertoire of figures and dances that are easy and fun to do. He must have a large selection of records covering a variety of types of music; he must know

something about teaching and programming - how o use progression of figures, how to lead skillfully. But we will not take space here to go into the complete subject of calling for novice groups.

What we would like to treat here is just that phase that has to do with the first ten or fifteen minutes. This is the most critical period of any dance, but more especially of dance programs for novices.

Anyone who has had experience with novices will agree that once people are on the floor, out of their chairs, the rest comes easy. But how to get them there? This is a selling job. At this point, one's selling ability (aren't we all salesmen?) is more important than his calling ability. Let's analyze this, taking our non-English-speaking Swedish men as an example.

We know there is the language barrier. But that shouldn't bother us too much, because "allemande", "do si-do", would not be understood by Americans either, the first time they heard the words! And think how many times you have heard callers use too many words.



We know that some things are universal, and more important than words. Smiles and laughter are universal. Did you see Red Skelton's recent TV performance before the United Nations delegates? It was a master-piece, a demonstration of the universality of humor and laughter. This principle means, then, that the caller wears a great big smile. He puts on the best show he can to develop an atmosphere of friendliness, brother-hood, courtesy, a positive, electrifying atmosphere that says "We're all friends". "It's not hard, you'll like it", and "Trust me".

Universal too, is marching, walking, moving to music. Someone has said "Music is a universal language" So let's play this up for everything it is worth. You

should have seen our Swedish guests flock on the floor when their national dance, the Hambo, was played. They came alive, and we were friends.

Music is not only for dancing. Appropriate music, played for background and listening before we start, or at intermission, includes ballroom, folk music, popular melodies or singing call records, phrased and unphrased hoedowns, march music, Scottish music.

Knowing all these things, you can devise your own system. There is a great deal of satisfaction in working with novice groups, non square dancing groups. Here is an outline of the system I used to get our guests dancing quickly. (This is very flexible, and the exact dances would vary according to the group and occasion).

- 1. For background and atmosphere, I played Duke of Perth, on My Scotland, Capitol LP record, before I said anything.
- 2. With music playing softly, sent the ladies to get Swedish partners, and encouraged all to join in a circle.
- 3. Led the circle in easy circling movements, including the "watch spring". (Sometimes I lead the line over the stage, through another room, or outside and back). By demonstration, with few words, got them to circle, and promenade.
- 4. Did an easy circle mixer that added hand clap, hand shake, and do-si-do (without naming it yet), using Cumberland Reel on the My Scotland record. Several times we asked them to introduce themselves to each other.
  - 5. Got them into sets by marching four abreast,

then eight, and having the eight join hands to form a square.

- 6. Did an easy square dance (Four Little Sisters).
- 7. Ended this before they got tired, while they were still having fun.
- 8. Asked them to "socialize", get acquainted, make new friends. Played the Swedish Hambo, and ball-room records during the break.

Note: In this first fifteen minutes I used only conversational English: I did not say "do-si-do", or "allemande". I did not use traditional figures such as "Chase the Rabbit, Chase the Squirrel", or "Dip and Dive", which requires explanation.

After this first fifteen minutes you couldn't tell who were Swedish and who were American. We all had a good time. What a wonderful satisfaction for all of us to see our friends, our new friends from across the sea have a good time.

But we don't have to look abroad; there are many potential square dance friends here in America. Learn to lead novices skillfully, so that they become enthusiastic about square dancing.

EBEN JENKINS
(National Capital Square Dance Bulletin v9n6 1/61)

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SQUARE YOUR SETS

A Magazine For The Square And Folk Dancer

Distributed Free Of Charge Four Times A Year

Editor: Ray Olson P.O. Box 262 Moline, Illinois



#### NATI MAL SQUARE DANCE CONVENTION NEWS RELEASE #3

The following is an excellent example of "unpaid advertising" that is sent by the National Square Dance Convention chairmen to every square dance magazine in the country. It happens to be an excellent account of what goes on behind the scenes before any city is "giv en the honor" of hosting the National Square Dance Convention. Perhaps other publicity chairmen of like or similar events will get ideas about how to write news releases, etc. for their own festivals. That is the only reason that we print it. R.P.

There is usually an interesting story behind any effort to bring a group of people together for a convention. The case of the 10th National Square Dance Convention is no exception. Actually, the original thought regarding a Detroit Square Dance Convention was broached 7 years ago (1954) at the Dallas, Texas Convention. At that time the idea was dropped due to the lack of adequate facilities in Michigan.

However, there were facilities being planned with a tentative completion date somewhere between 1960 to 1962.

In 1958, the Detroit Convention Bureau advised that such a convention might how become a reality as

the completion of facilities could now be tied down to a definite date. They contacted the Michigan Square Dance Leaders Association, who were instrumental in forming a small committee of 7 persons, to meet with representatives of the Detroit Recreation Commission. These people included, Carl Bloch, Harold Brickson, Chuck Kopta, Betty Lloyd and Orie Rowland. The meeting with the Recreation Commission was to solicit their co-operation in staging a convention, if it was decided to put forth a bid.

Betty Lloyd arranged this meeting with John Considine of the Recreation Department. At this meeting it was decided that the Recreation Department would assist in any way they could, including an offer of assistance in obtaining facilities. The actual location of the convention, if the bid was successful, was to be Cobo Hall, on which work had then started.

After the co-operation of the Recreation Department was assured, the next step was to obtain a list of interested dance groups. This was done through the co-operation of the Michigan Square Dance Leaders Association. From these contacts an idea of the backing forthcoming from the various clubs was obtained. The response was more than satisfactory, and the decision was finalized to make a bid for the convention.



Even at that time, in order to assure a booking at Cobo Hall, for any time within the next several years, it was necessary to obtain a tentative reservation. This was done none too soon, as it later turned out.

The first informal meeting of a temporary Planning Committee, was held November 9, 1958. At this time a decision was made to form a council among whose duties it would be to submit a bid for the 61 Convention. Those present included the same people forming the small Committee mentioned earlier.

The first formal organizational meeting was held January 25, 1959. At this meeting the Michigan Council of Square and Round Dance Clubs was formed. Also an Executive Committee was elected. The first order of business was a decision to submit the formal bid for the 61 Convention.



The next meeting on February 8, 1959 was held to announce the members of the Executive Committee. This Committee was as follows: Harold Brickson, President, Carl Bloch, First Vice President, Conrad Dahl, Second Vice President, Ruth Jacques, Recording Secretary, Bet ly Lloyd, Corresponding Secretary, and Bernard Smith, Treasurer. The next item on the agenda at this meeting was the election of officers for the 10th Annual Square Dance Convention, if Detroit was successful in obtaining the award. The members of this Committee are now listed on the back of all Convention stationery. Harold and Lota Erickson were announced as General Chairman.

It was necessary to work fast at this time as a bid for the Convention had to be submitted to the National Committee on or before April 15th. Chuck Kopta was elected Bid. Chairman and given the responsibility for seeing that the bid was drawn up and submitted through proper channels before the due date.

Shortly thereafter the first general meeting was held at O'Shea, a large Detroit Recreation Center. Present were square and round dance group delegates from the entire Michigan area. The co-operation offered by this group was everything that had been expected, and the Executive Committee felt that if the bid for the 61 Convention were successful, we would probably have one of the largest, if not the largest conventions yet held.

In view of the competition always present at these conventions for future convention sites, it was of the utmost importance that an outstanding presentation of Detroit's bid be made. Our competition for the 61 Convention was from Miami Beach, Florida, and Ias Vegas, Nevada. These towns are well equipped with high powered organizations for attracting conventions to their locale.

A large delegation of Detroit dancers, including members of the Executive Committee, planned on attending the Denver Convention. At this Convention, held May 28th, 29th and 30th, the results of the bids for the 61 Convention would be announced.



We will tell you in the next issue, how the presentation was made and give you the inside scoop on how Detroit's bid was successfully consumated. Be on the lookout for this interesting and enlightening insight into what it takes to obtain this plum of square dancing.

In the meantime, send for your application so you can be present at the grand finale, to be staged in DETROIT, MICHIGAN, JUNE 29th) 30th, and JUNE 1st, 1961.

For applications, write to Box 2314, Detroit 31, Michigan. DO IT TODAY!



Here we are again, continuing the inside story of how a successful bid for a Square Dance Convention was made. With the competition for the bidding being as keen as it was for this extremely desirable convention, it was necessary that a real fine job of selling Detroit be made to the National Committee.

With this in view, some several months before the Denver Convention, a group of Detroit dancers, at the suggestion of Chuck Kopta, decided to stage an exhibition at Denver. This was to be part of a square dance pageant, planned by Dorothy Shaw, for the Denver Convention.

The Detroit dancers planned to represent an important point of history, in the revival of square dancing in the United States, after this form of enjoyment had practically died out, in the few decades immediately before 1920. This revival was instigated to a great extent, by the late Henry Ford's overwhelming interest in all things pertaining to Early American customs and lore. Mr Ford constructed the beautiful as well as famous Lovett Hall adjacent to Greenfield Village and Henry Ford Museum in Dearborn, Michigan. This hall was named for the late Mr. Benjaman Lovett who Mr Ford personally picked as the leader and teacher of his Early American Square Dance revival. About this time a very famous book, "The Good Morning Book" was

published by Mr. Lovett, under Mr. Ford's sponsorship, outlining all of the Early American dances which had by this time practically died out. The book contained complete instructions, diagrams and music for many of the beautiful quadrilles, rounds and contras of an earlier era.

Lovett Hall became the center of this Early Ameri can dance revival. Mr Lovett taught a number of interested young men in the intricacies of this type of dancing, with the view of having them become qualified teachers and callers for an ever growing group of folks interested in this style of square dance.

The enthusiasm generated, resulted in new groups and clubs springing up throughout the entire area. It is honestly felt that this movement materially aided in the revival of the almost lost art of square dancing in America.

The group volunteering to put on this demonstration in Denver consisted of four sets. They practiced diligently for a period of several months to become letter perfect in all of the graceful maneuvers inherent in this style of dance.

They performed several dances, including varsouviennes, schottisches and gavottes, before a large number of spectators at Denver, this as part of the pageant, depicting the history of square dancing from its earliest days to the present time.

The consensus of opinion was, that this exhibition, with all of the men in evening dress and all of the ladies in exquisite full length formal gowns, was one of the hits of the show. It undoubtedly contributed a great deal to the final decision, giving the 61 Square Dance Convention to Detroit.

Another very important contribution to Detroit's success was a picture of Cobo Hall, that was provided by Stan Kenn, our square dancing photographer, and which was taken to Denver for submission to the Commit tee responsible for the decision. This picture was in the form of a large mural and was indeed a very imposing piece of advertising.

An additional item that very much impressed the Bid Committee was a large map of the entire Michigan area, showing locations of all square and round dance clubs within a 300 mile radius of Detroit. A great many complimentary statements were made in connection with this very professional presentation, which was the work of Chuck Kopta, Harold Erickson and John Bren nerman of the Detroit Convention and Tourist Bureau.

As is usual at these conventions, the name of the future convention winner is announced publicly on the last night of the convention, a Saturday, at 9:00 o'clock. There was an interesting sidelight in connection with the winner's announcement. The Michigan delegation were instructed to locate themselves on the floor near the speaker's platform, ready for a demonstration, should Detroit prove themselves to be the successful bidder.

They were gready to really whoop it up, if they heard the right announcement made. To say they overdid this, is putting it mildly.

The announcer on the platform began to call out the names of people, asking them to come up to the platform. The first name called was "Lota". Before even her surname could be announced, the Detroit delegation had their cue, and immediately put on such a noisy demonstration, that the rest of the announcement including Lota's last name, was never heard by anyone in the hall, except the man making the announcement. There is some doubt, even today, as to who really got this Detroit Convention, Lota or Detroit.

Harold and Lota Erickson, and all or the other Michigan area people who attended this convention and put on such a wonderful display of dancing and other eyecatching exhibits, are to be thanked for their truly remarkable efforts.

The energy that generated this announcement-deafening howl, has continued unabated, with the result that to miss this convention, will mean that you are missing out on one of the finest parties it will ever be your priviledge to attend. SEND NOW TO BOX 2314, DETROIT 31, MICHIGAN for your APPLICATION!

As a footnote to the successful conclusion of the bid for the 10th National, we would like to advise that an entirely new area of dancing was evolved on the airplane trip made by 10 of the Detroit delegation to Denver. The Koptas, Davises, Ericksons, Phyllis Pear son, Betty Lloyd and John Brennerman, formed a set on the plane, and with Al Hards calling, danced a tip while flying at 20,000 feet. This will probably be the "highest level" ever attained by square dancers until we get dancers on the moon. An affadavit signed by the pilot of the plane was obtained to prove that these folks were indeed &LOUDBUSTERS. An official group has now been formed with the proper insignia. We understand that this Cloudbuster tag is one of the rarest badges in all square dancedom.

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THE MIDWEST DANCER

A Magazine Of Round And Square Dancing

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Word from the Don Armstrongs of Port Richey, Florida, tells us: "We are very excited about our European tour and want to share it with you. After two weeks in Ontario, the first half of January, we arrive in New York on Jan. 16th. Terry Lynn, our 12-year old daughter, will fly up from Tampa to meet us there and the three of us will take off from Idlewild at 8:30 p.m. for London, on the first leg of a nine-weeks calling tour abroad. We have a Volkswagon station wagon waiting for us in London, and will deposit in it all the slip bags, record boxes, extra coats, and loaded purses we carried in our arms on the plane and not worry about overweight until we start for home again. We will stay in Great Britain three weeks and will conduct workshops for the English Folk Dance and Song Society in four cities, for the University of Nottingham, the British Association of American Square Dance Clubs, the Callers Club of Great Britain, and several indepen dent square dance clubs.

In Glasgow, we will appear on Scottish Television Ltd. Terry has an appointment to meet the Sheriff of Notting ham and we will also be guests of the Scottish Country Dance Society. Between engagements we plan to visit several of the historic landmarks and, of course, see the "changing of the Guard".

We will get to Paris about Feb. 10th, and on the 12th will conduct a workshop and dance for the Paris Squares and Etoile Eights. These of course are U.S. military personnel, so the only language difficulty will be with Marie's southern accent, but out on the town we hope to find the phrases we have been studying sufficient to help us find the places we want to see. From Paris we go to Spain and there we will conduct workshops and dan ces for military-based square dancers in Zaragoza, Madrid and Seville. Of special interest to us is that we will be visiting in the home of Lynn and Millie Mixer in Madrid; Lynn and Millie were attending Dixie Institute in Atlanta the same year that Don met Marie. have promised us some lessons in the Sardana, the natio nal dance of Spain, but we will be too early for bullfights. From Spain it's on to Casablanca, Italy, Switzerland, Austria and Germany with more of the same calling, teaching, sightseeing. In Germany we will visit with Jane Farwell, well-known recreation leader from Wisconsin, who now lives in Ostfriesland.

Our last stop will be in Longuyon, France, which promises to be of special interest for Don, as it is with an RCAF square dance club, and as you know, Don was with the RCAF in World War 11.

We leave Paris for home March 17th, and as soon as we get to Florida, Terry goes back to school and Don and Marie have to take off immediately on a Western U.S. and Western Canada tour. We get home from that about the first of May - just in time to get ready for the summer.



Dear Members,

We are back at Tufts University in Medford, Mass. This is the earliest we've been, March 3, 4—but we hope, the best. If you're new with us—WELCOME!

In Exhibits—besides English, Irish, Swiss, Greek, Latvian, we've added UNICEF this year.

In Foods—we've added Chinese, Siamese, Jewish, and American Indian to our list of English, Lithuanian, Syrian, Greek, Scottish—all promise a Main dish—dessert—and an inexpensive, but filling, something for the kids on Saturday afternoon.

There will be time for you to eat before each session starts!!

In Crafts—something new—egg decorating! besides our silver—rug braiding—ceramics, etc.—come and see.

In Dance—exotic temple dancers from Bali and dances from Japan, native American Indian dancers from Rhode Island. Along with the Scots, English, Chinese, Swedes, etc. Of course, some of these are children's groups for Saturday afternoon.

The Workshop is—as always, on Sunday, March 5th, starts at 2.30; ends about 9.00. It has THREE good leaders and it's for members only—JOIN NOW!

John Bremer, from New York city, giving us a program of English dancing from the north of England—a new area for us.

Herbie Gaudreau, from Holbrook, giving us some modern contras.

Dick Crum, our Slavic expert, studying at Harvard, filling in with simple and fun dances from his collection.

There will be a simple supper at a nominal fee about 6.00 o'clock, to give you a chance to refuel and get your second wind. When you receive your program—please read it carefully. We try to have all the info. you will need as to time and place of all events. BECAUSE—there will be a general sing and a general jam session tucked away somewhere. So—bring your voice and your instruments.

There will be general folk and square dancing for all and a session for the kids on Saturday afternoon.

Doors open 6.30 Friday
12.00 Saturday afternoon
6.00 Saturday night

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50¢ for youngsters up to and including 14 years

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February 4

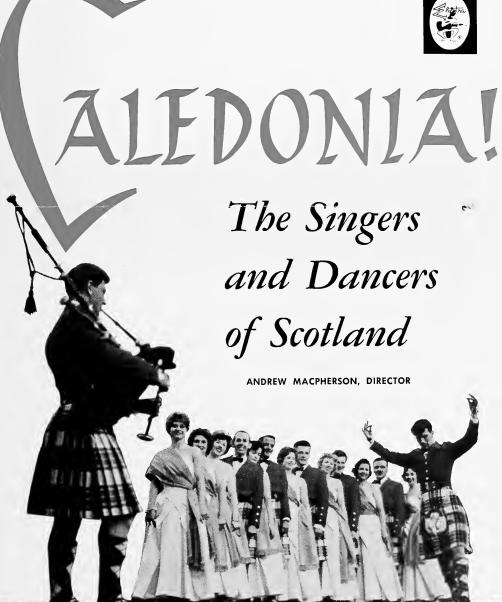
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Founded by Andrew Macpherson, CALEDONIA! has had a meteoric rise to popularity and success in Scotland, where it has become a household word. By popular demand, The Singers and Dancers of Scotland were invited over two years ago to present a special television program -and, ever since, they have been regular favorite in that medium throughout Great Britain.

Music and dance are skilfully interwoven throughout the program. All regions of Scotland are depicted: the Border, the Southern Uplands, the Lowlands, the Highlands and the Hebrides. Choral singing will range through many moods, from gusty humor to deep pathos, culminating in a series of songs and ballads known to everyone and celebrating the Scotsman's deep attachment to his land and its traditions.

# FD()NL

The Singers and Dancers of Scotland

There will be a "Tribute to Robert Burns" and among the larger dance sequences "The Duke of Perth", "Rouken Glen" and "Ubhi-Abhi" of the Highlands, accompanied by the "mouth music" of the chorus.



Andrew Macpherson, artistic director of CALEDONIA!, comes from the heart of the Robert Burns country. He was born in Newmilns, Ayrshire, and showed great musical aptitude from a very early age. By the time he turned twenty-two, he was already serving as organist and choirmaster of the local church. A major development in his career occurred when he received a scholarship at the Royal Scottish Academy of Music, where he studied singing under the great Handelian bass, Francis J. Harford. With the completion of his studies, Macpherson embarked on an operatic career that brought him success all over Great Britain and appearances with many of the leading conductors. His great love, however, remained with the music of Scotland and its related folk arts. The creation of The Singers and Dancers of Scotland realized one of his dearest ambitions, now amply confirmed by the enormous popularity enjoyed by the company throughout the land.



An exciting folk dance project of the coming year of 1961 is the tour of the outstanding authority on Philippine folk dances, Mrs. S. Aquino. Word just received from the International Recreation Association states that Mrs. Aquino will be in the United States from March through August, 1961, and will be available for 1, 2, or 3 day workshops as well as for folk dance camps. Information concerning Mrs. Aquino's schedule and fees for workshops or camps may be obtained by writing to Mr Tom Rivers, International Recreation Association, 345 East 46th St. New York City.

Records and directions for the dances Mrs. Aquino will teach will be made available. There is nothing like learning your dance material from an original source. This is a rare opportunity to have this distinguished lady do a workshop in person. Mrs. Aquino has a way of imparting her tremendous knowledge of Philippine dances to a group in a most enjoyable manner. Her delicious sense of humor makes it a joy to dance with her.

She will be on the staff of the Maine Folk Dance Camp in June, and at Oglebay Camp in West Virginia the last of May. Washington and Boston groups already have asked for her too. Since her tour must be arranged in a way to make it less tiring for Mrs Aquino, and less expensive for the sponsoring groups, we need to know immediately, and by all means before the end of January, what groups or camps would like to have her on their staff. Give the dates, hours and alternate date, in case your first choice is already taken. To expedite matters please send letters in duplicate, one to Folk Dance House, 108 West 16th St. N.Y.C. and the other to Mr Tom Rivers, International Recreation Association, 345 East 46th St. N.Y.C.





From Tony Saletan on world's tour "People to People" program, sponsored by the U.S. Dept. of State.

Taunggyi, Burma End of 1960

Bits of 1960:-

A party at the headman's house in a small North Borneo village; the rule: getting up to join the dance involves acceptance of as much home-made liquor as the elders offer...

Duets with Mrs. Sukarno, the First Lady of Indone sia, a charming person and an enthusiastic singer of folk songs...

Arriving in Singapore on Chinese New Year, taking long walks, dodging fire-crackers which blast through the night...

Singing for the Queen of Malaya a song with some verses especially written for her in the traditional pantum verse form....then visiting a village in the northeast, where eight-year old boys improvised in the same form...

Walking through Hue, the ancient, imperial capital of Viet-nam....a star-sparkled night on the quiet Perfumed River eating food out of dishes washed in the river....vended by women and girls rowing small boats, feeling that the later dysentery was worth the experience...

Trying a few Chinese phrases with children of the street on a return to Hong Kong, and finding it possible to break through the shyness barrier by reciting a simple, well-known Cantonese children's jingle...

The playing of the rhythmically exciting, harmon-ica-like bamboo tube khaen on Iaos, and the improvised moulam courtship verses...

Singing a friendly, flirtatious Cambodian song to young women construction workers near Angkor Wat, and their amazement and my delight that we could communicate...

Dancing the Ramvong and seeing Likay folk Theater in many cities and towns in Thailand...and in Bangkok, doing a royal command performance...

The beautiful, high, cool city of Taunggyi, capital of Burma's Shan States, visiting with long-time friends, the Nashes....planning to journey through south and western Asia and Africa to the U.S. ...

The end of a Hindy prayer: shanti, shanti, shanti peace, peace, peace.

Be Informed - - Read

#### AMERICAN SQUARES

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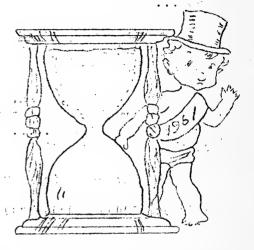
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# YEAR END CAMP



We are writing this while still in a state of Euphoria engendered by the eighth annual Year End Camp held at Keene, N.H. which once again lived up to its reputation as a place unrivaled for its food, fun and good fellowship. Enjoying the four days were some 83 campers, most of whom were full-timers.

Those who arrived on Thursday, December 29th, in the midst of a howling snowstorm, found Keene's Masonic Hall full of melody and song, what with four young French-Canadians gathered around the piano. Andre Arsenault and his sister Marguerite, Jacqueline Fortin, and Roger Watier not only set a lively precedent, but continued to contribute a great deal to the camp during the time they were able to remain. Andre practical ly shook the camp apart with a couple of French-Canadian squares at the Friday afternoon folk dance class.

The meals were literally "out-of-this-world" and we doubt if anybody lost much weight during their stay

here. First night supper featured several Creole delicacies, including daube, a delightfully seasoned potroast, and as nice a pecan pie as you'd find in New Orleans. While speaking of foods, it's worth mentioning that a number of new recipes were tried out at this camp with resounding success. In particular, the Sunday noon meal - Armenian - aroused approving comment with its lahmajoon and patlijan, the first being delicately spiced lamb served upon pancake-like biscuits and the other being crisply fried eggplant. Other meals were built around such themes as Scandinavian, Russian, Yankee and Hungarian.

It's well known that Ralph Page runs a relaxed camp.....we wonder, though, how relaxed Ralph himself was, this time. Although it didn't show, he must have had a few worried moments. Just before camp began, it was learned that Dave Rosenberg had been in an automobile accident in the nations's capital, and was hospitalized. Calls for help revealed that Marianne Taylor was teaching at the Folklore Village Festival in Wisconsin; that Conny Taylor was in a hospital; that the Hermans could come for the first day and a half but all flights out of New York were grounded and couldn't get here. (Later word has it that both Conny and Dave are doing well, and recovering nicely). To top it all off, songleader Mickey Vandow's mother phoned in the news that he was in bed with a bad case of laryngitis; and Dick Crum was delayed in St Paul, leaving him unable to make connections until the next day!



Such a breach in leadership might have caused real trouble in another situation; Ralph, wisely, turn ed it into a challenge and an opportunity, with the result that a number of campers came forward and contri-

buted their talent toward making the camp a success: Faith Mattison and Priscilla Raymond arranged to meet Dick Crum as his train arrived in Boston and drive him to Keene, where he arrived just in time to teach Pentzali and Ca la Usa Cortului to the Friday aftern on class; Joanni Blank, formerly a singer with the Folksmiths, left her apron in the kitchen and took out her guitar to lead the singsong sessions; Joe Blundon, Boa Sacks, Dave Bridgham, Louise Winston and Andre Arsenault taught some of their favorite dances, and everyone in general pitched in to take up the slack.

Thus what might have been a disaster became a situation wherein a friendly, even familial, feelingwas quickly established. This atmosphere was aided also, by the decorations that Ada Page had made; pictures of folk costumes and ethnic groupings dotted the walls, colorful paper cutouts festooned the ceiling and a huge, ornamented evergreen Christmas ball dominated the proscenium arch. The mistletoe spotted here and there helped too!

As do all camps, this one had its share of highlights and hilarious moments. Some of the best of them occurred, not at the Masonic hall, but at the and Colonial Hotels, where most of the campers stayed. We never did find out all of the details behand the collapse of Verona Linnell's bed, but it must have taken quite an after-party-party to do it! The auctions were enlivered by the selling of several room keys; forced into paying an astronomical sum Dick Crum was in order to get his own key back, but we won't who it was that bid him up. Ralph too, was not immune, and had to pay a lot more than he intended to to get back his pajamas that Rod Linnell sold as "yard goods". 'Cil Raymond, Joani Blank, Marj Harper, Rich Castner, and Barbara Simonovich discovered a group of Greeks, early New Year's morning, in a nearby hall, and so had the priviledge of enjoying the exuberance of their dan cing to the pounding rhythms of an orchestra especially imported for the occasion from Nashua, which played many and many a Srytos, Hasapikos, and the like.

Speaking of live music, Ralph gazethe campers a treat by having his own orchestra play for square and contra dancing on Friday night, Al Quigley, Gene Gober and Russ Allen on fiddles, Johnny Trombley on the piano, Jack O'Connor on the banjo, and Ben Polichnowski on the bass made as wonderful dance music as you'd ever want to hear anywhere; they were very much appreciated. One of their best-liked tunes of the evening was one that Ralph himself wrote, and that Don Messer soon is to record.

What with the patterns established during the 8 year-end camps that have taken place, and the many vet eran campers who return each year, the occasion takes on the guise of a reunion or a friendly get-together more than it does of an orthodox school or workshop. As one couple left, we overheard them say that "It's not what we expected at all; it's been more as if Ada and Ralph were holding an open house and asked us to come help all have a good time." And that's a pretty good summation of the way we all felt!

Rich Castner

THE ROUNDUP

FOLK DANCE INFORMATION

PUBLISH D BY THE FOLK DANCE F DERATION OF MINN.
NEWS OF MINNESOTA AND SURROUNDING TERRITORY

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I.F.M.C. MEETING

Further word has been received concerning an important event on the 1961 calendar. This is the 14th annual conference of the International Folk Music Council, to be held at the Universite Laval, at Ste. Foy, 4 miles from the center of Quebec city, in the province of Quebec, Canada. The dates of the conference are from Aug. 28th through Sept. 3rd, 1961, timed to dovetail with the 8th congress of the International Musicological Society, to be held in New York, N.Y. from Sept. 5-11th.

Daytimes will be taken up with the business of the con ference, which this year will center around the themes "Comparisons between the music and dancing of the various national and racial groups of the Americas and that of their respective homelands", "The present state of Amerindian folk music", and "Folk musical instruments of the Americas".

Other planned activities include two receptions; an excursion to Chutes Montmorency followed by a performance of folk dances and songs in English and Gaelic; a concert of chamber music based on Canadian folk music; a bus excursion to Indian Lorette near Quebec, with a visit to the reservation, the Huron Chapel with its historical relics and the Waterfall of the Great Serpent, and a performance by a group of Iroquois from the Niagara Peninsular; a trip by steamer up the St. Lawrence; an orchestral concert of Canadian music based upon folk themes; a trip to Petit-Cap on the Beaupre Coast with supper and an evening with French-Canadian folk singers, fiddlers and dancers, etc. etc.

We urge all NORTHEN JUNKTT readers to bend their efforts to attend this conference, since it is literally a once-ih-a-lifetime opportunity to participate in an important international event, that is within very rea

sonable traveling distance for many. Expenses will be most reasonable: registration, including membership in the IFMC, will run around \$7,50; accommodations in one of the university's student houses will cost only \$3,00 per night, with access to a cafateria next door.

For further information write Miss Renee Landry, Canadian Folk Music Society, National Museum, Ottawa, Ontario, Canada.

#### VILTIS

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"Man's mission here upon this earth"
Said one Mahatma Gandi.

"Is not to simply speed the pace"
To him we pass the candy

Pat Pending





by ED DURLACHER

"Those who WILL not hear, CANNOT hear. Figure it out". Confucious didn't say it but he might have.

Why such a title to an article? Simple. It means that the great percentage of callers following the 'shooting-for-the-moon' type of intricate and nightmar ish form of square dances have an open ear for those who compliment them on their so-called ability to 'throw the floor', yet cannot even remotely hear the plea of the average dancers who want a return to the dances thay can thouroughly enjoy. There must be a rea son for this. Yet if we attempt to find a reasonable reason we always arrive at the same conclusion...EGO.

let us look at a few well-known facts that even
the 'die-hards' will admit to:

- 1. If the beginner graduates! 70% automatically drop out. Out of an hundred, that leaves thirty.
- 2. Of the intermediate 'graduates' 60% for one reason or another drop out. This leaves twelve.
  - 3. After these twelve have entered clubs their

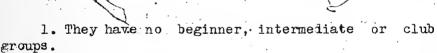
square dance life expectancy is about 2 to 3 years.

From this we can see why we do not have, as some would like us to think we have, tremendous numbers of square dancers.

Now many of you readers are going to disagree very violently to what has been written; don't until you read on. Please know that I am NOT against clubs but rather against how they have, in the past 10 years or so, taken it upon themselves to wreak havoc with square dancing as a whole.

Let us look for a moment at square lancers who have never heard of this new form of square dancing - and they are in the greater majority by far - and have been square dancing since they were old enough to understand the calls.





- 2. They go as a matter of course and never have to be afrail of missing a couple of dances and being left so far behind as 'new' figures are concerned.
- 3. Square dancing is an integral part of their social life.
- 4. The dances they attend are NOT 'closed corporations', where their ability is challenged prior to their attending. They come to enjoy themselves with their family and neighbors....and D0.

For these four reasons square dancing has kept a-

live despite what has been happening through the efforts of some who want to take credit for creating something that was there before they were born.

The number of potential square dancers leaving square dancing due to frustration, ridicule, inability to keep up with the expenses of costuming and friction between club members will never be known. All we know is that hundreds of thousands have left and that callers follow the line of "They who WILL not hear CANN MT hear". And we can follow this up with stating that just as long as they listen to those who pat them on the back, they never will. Ego is a horrible thing. Many of you recall Dr Lloyd (Pappy) Shaw, who was one of the leading exponents of square danceng. During the last six years of his life he implored callers and dan cers to return to SIMPLICITY. His reward? He was IGNOR ED by those he was proudest of. They kept on their 'merry' way.

Square dancing has suffered and will continue to suffer just as long as a minority group insists on making it something that only THEY can enjoy; something they think separates the men from the boys. How utterly SILLY.

Square dancing is folk dancing. Folk dancing is the dance of the people. Therefore it is the PEOPLE'S dance and NOT the plaything of the few.

My particular business is square dancing. I travel nine months of the year instructing physical educators, music and classroom teachers, recreation leaders, youth and adult activity leaders. I am in very close contact with callers and dancers of every area of the country. I know and respect their problems as they have given them to me. I am happy to say that I have been instrumental in helping a great number regain their 'lost' dancers. I can quote the names of cities that have lost over 90% of their clubs and are STILL losing. Let me give you the facts of a certain city that formerly boasted of being the Square Dance Capital of the country. Fifteen years ago they bragged of



having  $5\frac{1}{2}$  percent of their population square dancing. An audit of their club rosters showed that the average couple belonged to as many as FIVE to SEVEN clubs. This brought the actual percentage down to less than 1%. Today they have only ONE of their original club callers left. Their percentage has gone down to 1/18th of 1%. Who is kidding whom? Look around at your own area and see how many of those you started square dancing with, a number of years ago, are still dancing.

There can ALWAYS be a very happy solution to ANY problem, IF they who WILL not hear, WILL hear. We all want square dancing to live whether it be open dances or club dances. I am not a 'fuddy-duddy' who feels that changes should not occur. ANY form of activity MUST change if it is to keep alive. It is the change process that must be watched. The moment it becomes the 'tail that wags the dog' we are in trouble. Each and every area has traditional dances. Dances that have been enjoyed for many, many years. The moment that these are thrown out in favor of new, New NEW dan ces we have lost part of our folk culture. No one in their right mind wants this to happen. Yet a few will tell you that these dances are 'decadent' and that the REAL square dancer wants to be 'challenged'. NONSENSE! A bit of challenge is always fun but too much of it be comes a mess. I like hash - but not garbage. It does separate the men from the boys. But it is the men who realize that what once used to be enjoyment has turned into just the opposite. And being men of mature minds they let the boys play with their toys and wreck them beyond repair.

May I give a few suggestions that have helped quite a few areas?

- 1. Each month invite friends in and introduce square dancing as a form of absolute recreation. No teasers.
- 2. Have a contest to see how many traditional con tra, square, progressive circle and waltz quadrilles were done in your own area. Have a special night reserved to do them. You will have FUN.
  - 3. Do not allow minority groups to run things.
  - 4. Get back to the spirit of FRIENDLY gatherings.
- 5. Make it a FAMILY and COMMUNITY affair. Always remember that "Not only the family that prays together stays together, but also the family that PIAYS together RESPECTS each other".
- 6. Try desperately to have those who WILL not hear....HEAR.

### DANCING A POPULAR SPORT

According to a recent poll, an estimated 32,000,000 of America's 100,000,000 adults enjoy dancing. That is just one million fewer than enjoy swimming, and the same number as like to go fishing.

About 20,000,000 of these dance lovers spend money on it, according to the National Ballroom Operators Association, and the annual amount they pay is \$40,000,000 to \$50,000,000.

International Musician

Wouldn't it be wonderful if half of these were square dancers? R.P.

## SQUARE DANCE

### IADIES STAY HOME

Suggested music - Any reel or breakdown you like Any intro. breaks and ending that you prefer

Head lady and the opposite get go forward and back Forward again and do-si-do Go back home and swing your own while the Side two couples ladies thain (over and hack) Second lady and the opposite gent the same Head two couples ladies chain : Third lady and the opposite gent the same Side two couples ladies chain Fourth lady and the opposite gent the same The head two ladies chain Right hand to your partner, gents stay home \* The ladies grand right and left around the ring Meet your partner, turn half way round and Ladies grand right and left the other way home All swing partners and promenade her home Head gent and the opposite lady forward and back Forward again, right elbow reel Go home, left elbow reel your partner Second gent and the opposite lady the same Third gent and the opposite lady the same Fourth gent and the opposite lady the same All reel partners Right hand to partners, ladies stay home The gents grand right and left around the ring Meet your partner, turn half way round and Gents grand right and left the other way home All swing partners and promenade her home

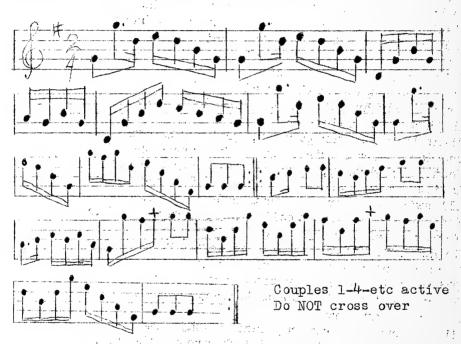


## CONTRA DANCE

### OYSTER RIVER

From the Nancy Shepley, Pepperrell, Mass. MS. (DANCES 55 COTILLIONS & CONTRA DANCES). Early 1800's

Suggested music "Douglas Favorite Hornpipe"

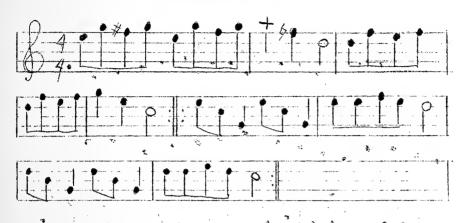


Top three couples balance and pass through Balance again, pass through to place First couple down the center Same way back and cast off Right hand star once around with 3rd couple Six hands once around Left hand star with 2nd couple once around



# FOLK DANCE

### CSHEBOGAR - Hungarian



Formation: Circle of couples, all facing center, lady on gentleman's right, hands joined

All slide 8 steps to left, then 8 steps to right, one step per beat of music.

All take 3 steps to center, stamp on fourth step, then all take 3 steps back to place and stamp on 4th beat. Repeat this part once more/

Face partners, join hands, arms extended at shoulder height. Take 4 slow "step-draw" steps sideward to the center (step-close, step-close, etc.) lowering and raising extended arms as you do so. Repeat backward - to original position. Then take 2 step-draw steps toward the center and back to place as before.

Partners face each other, placing right hand at each other's waist. With left hand in ait, turn in place with 8 light running steps.

Repeat entire dance as long as desired.

### FOLKSONG

### JACK WAS EVERY INCH A SAILOR - Maritimes



Now twas thenty-five or thirty years since Jack first saw the light.

He came into this world of woe one dark and stormy night.

He was born on board his father's ship as she was lying to

Bout twenty-five or thirty miles southeast of Bacalier Chorus:

Jack was ev'ry inch a sailor, Five and twenty years a whaler, Jack was ev'ry inch a sailor, He was born upon the bright blue sea.

When Jack grew up to be a man, he went to the Labrador He fished in Indian Harbour, where his father fished before.

On his returning in the fog, he met a heavy gale, And Jack was swept into the sea and swallowed by a whale.

#### Chorus: -

The whale went straight for Baffin's Bay, about ninety knots an hour,

And every time he'd blow a spray, he'd send it in a shower.

"O, now," says Jack unto himself, "I must see what he's about."

He caught the whale all by the tail and turned him inside out.

### Chorus:-

Jack was ev'ry inch a sailor, Five and twenty years a whaler, Jack was ev'ry inch a sailor, He was born upon the bright blue sea.





# torkrous buidtess

### WHY WE SAY

Take a Back Seat - We tell someone to take a back seat when we want him to let others do the work. The expression began in England where those members of parliament who belong to the majority get the front seats and those in the minority are left with the back seats.

Ring Leader - The ring leader is usually a person with bad intentions, according to popular usage. But the name started with dances, where the ring leader was merely the person who rang a bell to begin a new dance.

Porterhouse Steak - This choice cut of beef got its name from the place where it was traditionally served. In the early days of New York City, this cut of beefsteak was quite often served in taverns where porter (a very dark brown beer) was sold.

Go Scot Free - Although this expression is often used today, few people know its origin. In the early English language, Scot was the word for tax. Thus, one who went Scot free got off without paying taxes.

Shake Hands - When we shake hands today, it is a sign of friendship. Originally shaking hands was a precaution used so that each person would be sure that the other was not reaching for his sword with his right hand.

### REMEMBER?

- ....when the barber used to part men's hair exactly in the middle?
- ....when kids used to fling sticks up into chostnut trees to bring down the chestnuts?
  - ....when folks jacked up their car and left it standing on blocks through the winter?
  - ....when Mom would hang the rugs out on the clothesline and beat the dust out of 'em with a wire beater?
    - ....when school blackboards were black not green?
    - ....when Mom got up at 6 on Monday morning and spent the morning sloshing the family wash up and down the zinc ridges of a wash board?
    - ....when bow ties had to be tied?
  - ....when studio portraits of Mom and Dad showed Dad sitting stiffly on a chair with Mom standing beside him, her hand on his shoulder?

### TONGUE TWISTERS

Sheep shouldn't sleep in sheds

The seething sea ceaseth

Should Silly Sally show someone her shining silver shilling?

Seven shy soldiers salted salmon shoulder to shoulder

The only oil Earl spoils is the early oil

Five frozen fish filet of fish were fried

Nancy knitted natty bit-mats for knick-knacks

Snails slowly sneak up slippery celery stalks

Double bubble gum bubbles double barring trouble

Six happy misses mixed kisses with hisses

And here's one from a half century ago: Three gray geese in a green field grazing - gray were the geese and green was the grazing.

Try saying "Brobdingnagian" after your fourth martini. Or try saying it fast while you're plain sober!

### VERSE!

I liked his speech, It pleased me vastly Especially when He said, "And lastly -"

They say I'm stupid they say I'm dumb In crowds they overlook me. It's worth it since I'm never asked Tonserve on a committee.

A Caller's Square

Allemande left, go Down the Lane
Meet your honey for a Daisy Chain
Half square thru anc Cross trail too,
Swing the girl who's facing you.
Now allemande R, your steps in time
It's a hell of a dance
But it sure does rhyme! (E.W.)

Whiskers on the "Doctor"? Well, He's dignified And not Fidel. (P.P.)

I'm swinging one sweet darling, Her husband's 6 feet tall, And Page spouts out this message "Kiss her quick, or not at all!" (P









The Inn at East Hill Farm, Troy, New Hampshire, announces a "COUNTRY SQUARE DANCE WEEKAND, April 7, 8, and 9 with Ralph Page calling and leading".

Here is a wonderful, fun-filled weekend for all square dancers, old-timers and beginners alike. With Ralph Page instructing and calling the figures, and with all the fine facilities of the Inn, plus the DELICIOUS COUNTRY STYLE MEALS, and a happy congenial group, you are sure to enjoy yourself.

In addition to square, contra, and folk dancing there is planned a "SUGAR ON SNOW PARTY", a "COUNTRY AUCTION" (please somate something for Ralph to auction off; benefits to the Scholarship Fund of the Folk Danne Camp), and all the Inn's facilities including the SKI TOW, and INDOCR HEATED SWIMMING POOL, recreation room, and lounge rooms.

Rates: \$25,00 per person includes everything. Double rooms, plus the delicious meals and evening snacks, dances and instruction, plus all facilities. The Inn at East Hill Farm is the scene of the annual New Hampshire Folk Dance School each September.

Please make reservations early. Write or phone Parker Whitcomb, Host, for further information or reservations. Troy, N.H. phone Circle 2-6495

The Inn at East Hill Farm is located two miles off route twelve, 72 miles from Boston, 96 from Providence, 80 from Hartford and 204 from New York. Bus from Park Square, Boston. (Vermont Transit), trains from N.Y. at East Northfield, Eass., Mohawk and Northeast Airlines at Keene, N.H. Please notify us if you wish to be met.

# FOOD FOR A WINTER DAY



This is the time of year and the right kind of weather to try a Yankee's soul! What with the thermometer fail ing to get much over twenty degrees in the middle of the day and flirting with twenty below zero night after night, it's enough to make a body wish he was anywhere else but where he was. Ine way to brighten up your life and help survival to warm weather is to have your wife prepare a few extra special dishes for a few of your suppers. Here are some that the cookbook says are "sure to bring new excitement and pleasure to your family table". Just how much excitement and pleasure they bring depends sort of on your own particular mood following a cursory look at the thermometer!

### AIMOND-SHRIMP CASSEROLE

1 5 oz. package precooked 1 teaspoon salt

rice  $(1\frac{1}{2} \text{ cups})$  2 to 3 dashes pepper sauce 2 cups cooked frozen or  $\frac{1}{2}$  cup cornflakes slightly

crushed

-fresh shrimp 1 can cream of celery soup 1/3 cup chopped, blanched

& toasted almonds. 1 cup milk

1 tblsp shreeded onion 2 tblsp butter or margarine 2 tblsp chopped parsley

Prepare rice according to directions on package. Combine with cooked shrimp, soup, milk, onion, parsley, and seasonings. Turn into a  $1\frac{1}{2}$  quart casserole. Combine remaining ingredients, and arrange in border on top. Bake in a 375-degree oven, 20 to 25 minutes, or until heated, through and lightly browned on top.

### TUNA JAPANISE STYLE

1 small onion

½ large green pepper
2 stalks celery
1/3 cup almonds
1 7 oz can tuna fish
2 tblsp butter
2/3 cup bean sprouts
(drained)

1 tblsp cornstarch
2/3 cup chiéken bouillon
1 tblsp soy sauce
1 can Chow Mein noodles



Chop onion and green pepper fine; chop up celery (not too fine). Toast and sliver almonds, drain tuna and break up into fairly large pieces. Now melt butter in frying pan and brown the onion and pepper. Then add tuna, and cook 3 minutes. Next add celery and bean sprouts. Mix cornstarch with chicken broth and soy sauce, and stir it in. Cook another 15 minutes, stirring frequently. Pour onto hot platter over noodles and sprinkle with slivered almonds.

### CREPE

And a French-Canadian neighbor swears that this is his favorite breakfast dish.

1/4 cup of cold water 1/3 cup of flour

l egg dash of salt

The mixture is beaten to make a lumpy batter. This amount will be enough for a ten-inch fry pan. The secret of crepe is in the way that it is cooked. It must be cooked in hot fat, lard, or Crisco, which must be smoking hot. Put enough fat in the pan so that it will be about a quarter of an inch deep. When the fat starts to smoke, drop the batter in from a spoon. In a minute or two turn the crepe, using a kitchen knife and fork. Serve hot and, as Octave says, "I dare you to leave the table before the last crepe is eaten!"

#### WANTED

COPIES OF OLD RECIPE BOOKE, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES! AID GROUPS, REBECKAHS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS

anl

DON'T THROW AWAY YOUR OLD DANCE AND FESTIVAL PROGRAMS OR CONVENTION PROGRAMS. SEND THOM TO ME, OLD COLLECT THEM, AS A PART OF A RESEARCH PROJECT I'M WORKING ON

Send to

Ralph Page, 192 Pearl St. Keene, N.H.

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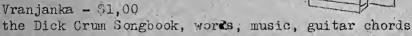
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